1: Handy E-5 (1920-1921)1923 OX6 Marquesas OX6

They are about fifty feet in length, two in width, and of a proportionate depth; they are formed of many pieces, and each piece, and indeed each paddle, has its separate proprietor. To one belongs the piece projecting from the stern, to another the part forming the bow. The pieces forming the sides belong to different persons, and when a canoe is taken to pieces, the whole is scattered throughout the valley, and divided, perhaps, among twenty families. Each has the right of disposing of the part belonging to him, and when she is to be set up, everyone brings his piece, with materials for securing it. The setting up a war canoe goes on with the same order and regularity as all their other operations. 422

It is evident that the parts of such canoes would be distributed in the houses of the various owners.

Housing

At Pua Ma'u I was told that war canoes were always taken to pieces when they were not in use. Here and at Atu Ona canoes were kept in special houses on the shore. At Atu Ona, the natives relate that a certain traditional canoe used to repose on two stone supports (*ano*) on the main dance place of the valley. One of these supports, a large block of basalt with a somewhat crescent-shaped concave top, is still on this dance area. 504

While on Ua Pou I learned that on that island the chief's war canoe was sometimes, if not always, carried on to the feast place before his house. It seems probable that it was the fishing canoes which were housed by the sea, and that the war canoes, which were more occasionally used, were those that were taken apart or that were kept in houses on the chief's dance area. Porter describes (24, p. 108) a place, which he calls the "public square," which he invaded far up Tai-pi Valley, and says:

Numbers of their gods were here destroyed, [and] several large and elegant new war canoes, which had never been used, were burnt in the houses that sheltered them.

MINOR INDUSTRIES

Tapa-Making

The finest bark cloth (*tapa*), called also *ute*, pure white in color, was made from the bark of the *ute*, or paper mulberry (*Broussonetia papyrifera*). *Ute* furnished all the white cloth used ceremonially. The planting and cultivation of this tree is described in connection with Planting. A rougher, white cloth (*kahu mei*)—the most commonly used—was made of the bark of young breadfruit trees (*mei, Artocarpus incisa*). The sacred cloth called *hiapo*, reddish brown in color—a natural color, not dyed—was made from the bark of the branches or roots of the *hiapo*, the name given the young banyan (*aoa*). Dordillon (8) gives *akatea* and *atea* as names of trees or bushes whose bark was used for *tapa*, while Jardin (15, p. 42) 287 324

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

and eaten as part of the ceremony. The house itself appears to have been of the ordinary dwelling type modified by greatly increasing the height of the roof. One house of this sort in Pua Ma'u is said to have been "three fathoms long, three fathoms wide, and ten fathoms high," but the height at least is almost certainly exaggerated. The end posts were made of several pieces of lumber spliced one above another and placed like those of an ordinary dwelling. There were three front posts. The front was open. The roof was thatched with breadfruit leaves and decorated with figures of birds made from red tapa and split bamboo, between which were placed *koufau* (bundles of sticks). There is said to have been a bird figure for every fathom of height. Within the house there was a *fata'a* called the *ananu'u*. The only other objects in the house were three pieces of wood placed one on the *fata'a*, one half way up the house, and another at the top. Each of these pieces of wood was decorated with four designs called *tava* which were so arranged as to form an open square. A *taputoho* lived in this house.

Tona Pou were houses tapu to women in which the men assembled to chant the *puc* (name chant). They are said to have been raised above the ground on posts and, according to Handy (32), were like the *fata'a* except for their larger size.

Canoe houses appear to have been purely utilitarian and did not exist in certain valleys because of the practise of carrying the canoes up into the *tohua* (assembly place) or of dismembering the canoes and distributing the parts among the various owners. They appear to have been most common in valleys having good beaches and the sites of the canoe houses in Pua Ma'u, Hiva Oa, are still remembered. An old man there, who had seen some of these structures, said they were open at one end, like the modern boat houses, but he could give no details of their construction. A modern house in the valley of Hatiheu, Nuku Hiva, suggested a possible form for these structures. One end of this house was like that of an ordinary dwelling. The other end was open. Two heavy posts of equal height were planted on either side. Their tops were connected by a heavy curved beam, convex side up, from the center of which a short vertical timber extended to the peak of the roof, supporting the ridgepole.

SUMMARY

The Marquesans employed two main house types, the canoe houses possibly forming a third. The simpler houses consisted of a roof resting upon the ground, while in the larger and more elaborate the roof was raised on one side only. Houses of the second type were normally built on terraces or platforms of stone which were often of considerable height. They were used as dwellings and sacred structures. When used for ceremonial purposes some of them were modified by